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1895
July 22
LoChR

CATALOGUE

OF

ENGRAVINGS

After Sir E. Landseer and others,

THE PROPERTY OF A GENTLEMAN

AND OF

A LADY OF RANK,

DECEASED;

Engravings from Constable's 'English Landscape' and Turner's 'Liber Studiorum';

OLD ENGLISH MEZZOTINTS & COLOURED PRINTS;

A VALUABLE COLLECTION OF THE WORKS OF REMBRANDT, A. DURER, LUCAS VAN LEYDEN, &c.,

THE PROPERTY OF A LADY;

AND [Lady Ramsden]

Choice Proofs after Works of the Old Masters, by R. Morghen, Toschi, F. Muller, and others:

[Twopeny, E.M.] [Fontaine, L.]

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

L.53723

On MONDAY, JULY 22, 1895,

AND FOLLOWING DAY,

AT ONE O'CLOCK PRECISELY.

May be viewed the Friday and Saturday preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

2646-149

CONDITIONS OF SALE.

——o——

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and resold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On MONDAY, JULY 22, 1895,

AT ONE O'CLOCK PRECISELY.

ENGRAVINGS—*In the Folio.*

AFTER J. CONSTABLE, R.A., BY D. LUCAS.

1 Spring (2)—*engraver's proof*
2 Summer Morning (6)—*ditto*
3 Ditto—*ditto, with alterations*
4 Summer Evening (7)—*ditto*
5 Ditto—*ditto*
6 Dell of Helmington (8)—*ditto*
7 Ditto
8 A Heath (9)—*ditto, before the dog*
9 Ditto—*ditto, after the dog*
10 Ditto—*touched proof*
11 Sea Beach, Brighton (11)—*ditto*
12 Ditto—*ditto*

13 Old Sarum (14)—*engraver's proof*

14 A Summerland (15)—*ditto*

15 Ditto—*ditto*

16 Barge on the Stour (16)—*ditto*

17 Water-Mill, Dedham (17)—*ditto*

18 Weymouth Bay (18)—*ditto*

19 Ditto—*ditto*

20 Glebe Farm (21)—*ditto*

21 Hadleigh Castle (21)—*ditto*

22 Tail of the Mill (23)—*ditto*

23 A Suffolk Windmill (24)—*ditto, unpublished*

24 Ditto—*ditto, ditto*

25 Salisbury Cathedral (25)—*ditto, ditto*

26 Ditto—*working proof, ditto*

27 Ditto—*touched proof, ditto*

28 Castle Acre Priory (37)—*engraver's proof*

29 Ditto—*ditto, with extra birds*

30 View on the Orwell—*engraver's proof*

31 Ditto—*touched proof*

32 Windmill near Colchester (39)—*engraver's proof*

The following are the Property of A GENTLEMAN.

In the Folio.

33 Madonna della Sedia, after Raphael, by Garavaglia—*proof*; Adorent eum, after Titian, by Anderloni; &c. 3

34 St. Cecilia, after Raphael, by Massard; and La Vierge au Poisson 2

35 The Marriage of St. Catherine, after ditto, by Longhi

36 Madonna di San Sisto, after ditto, by F. Muller

37 St. Catherine, after ditto, by Desnoyers—*framed*

38 A Lion Hunt, after Rubens; &c. 19

39 The Holy Family, after Sir J. Reynolds, by W. Sharp—*second state;* &c. 6

40 Ludit Amabiliter, after Angelica Kauffman, by Ryland; &c.—*printed in red* 2

41 Children Playing with a Lamb, after Hamilton, by White; Infancy, after Cosway; &c. 3

42 THOUGHTS ON MATRIMONY, after J. R. Smith, by Ward—*printed in colours*

43 LOUISA, by W. Ward—*printed in colours*

44 Bishop Bossuet, after Rigaud, by Drevet; &c. 2

45 George III., after Edridge, by Cardon; John Law, after ditto, by C. Turner; &c. 7

46 Earl Percy, after Phillips, by S. W. Reynolds; and other portraits 14

47 Lord Camden, after J. Hoppner, R.A., by W. Ward; The Duke of Northumberland, after Sir F. Grant, by Cousins; &c.

48 Henry, Earl of Pembroke, after Sir J. Reynolds, by J. Dixon—*first state*; and Samuel Whitbread, Esq., by S. W. Reynolds 2

49 Master Crewe, as Henry VIII., after ditto, by J. R. Smith—*second state*

50 Miss Greenway, after ditto, by J. Watson—*first state*

51 The Rt. Hon. William Pitt, after Gainsborough, by W. Bromley

52 The Marlborough Family, after Sir J. Reynolds, by C. Turner —*proof, framed*

53 Great Yarmouth, after Turner, by Miller—*framed* ; Prudhoe Castle, after ditto, by E. Goodall

54 More Park, after ditto, by Lupton ; Kirkstall Abbey, by Bromley ; &c. 8

55 The First Premium Landscape, after Smith of Chichester, by Woollett ; The Battle at La Hogue, after Copley ; &c. 4

56 An Album, containing the seven small plates from Raphael's cartoons, and forty-seven heads, by N. Pigné 54

FROM TURNER'S 'LIBER STUDIORUM.'

Unframed.

57 The Bridge and Cows

58 The Straw Yard—*first published state*

59 The Mildmay Sea Piece

60 Solitude

61 Jason

Framed.

62 Bonneville, Savoy—*second state*

63 Lauffenbourgh on the Rhine—*ditto*

64 Lake of Thun, Swiss—*second state*

65 Dunstanborough Castle—*second state*

66 Coast of Yorkshire—*third state*

67 Hind Head Hill—*third state*

68 Ben Arthur, Scotland—*first published state*

69 Fifth Plague of Egypt—*second state*

70 Rispah—*first state*

71 From Spenser's "Fairy Queen"—*third state*

DIFFERENT PROPERTIES.

Framed.

72 Morning, Noon, Evening and Night, after W. Hamilton, R.A.—*set of four—printed in colours* 4

73 A Visit to the Child at Nurse; and A Visit to the Boarding School, after G. Morland, by W. Ward—*coloured* 2

74 Stable Amusement, after G. Morland, by W. Ward—*unframed*

75 The Cries of London: a set of thirty-one small coloured prints—*in four frames*

76 La Vierge au Berceau, after Raphael, by Le Comte—*before all letters*

77 Les Hazards de l'Escarpolette, after Fragonard, by De Launay

78 Ladies Fishing: a mount for a fan—*in water-colours*; another, with Venus and cupids; and an old French print—*three in one frame*

79 Heads of Ladies—*a pair—in chalk*

80 Charity, by Bartolozzi—*proof, printed in red*

81 Le Billet Doux, after Lavreince—*coloured*; and Le Couronnement de la Rosière—*ditto* 2

82 Maternal Affection, after Sir J. Reynolds, by W. Dickinson

83 The Duchess of Devonshire, after Lady Diana Beauclerc, by Bartolozzi—*proof*; and The Same, after Nixon 2

84 A Lady and Child, after Russell, by P. W. Tomkins

85 Head of Lady Hamilton—*printed in colours*; &c. 3

86 Countess Spencer, by M. Bovi—*printed in colours*

87 Viscountess Spencer, after Sir J. Reynolds, by T. Watson—*second state*

88 Philip Antrobus, Esq., after Sir T. Lawrence, by G. Clint—*coloured*; and Mr. and Mrs. Cotton, after ditto, by C. Turner; &c. 4

89 Robinetta; and The Sleeping Girl, after Sir J. Reynolds, by J. Jones 2

90 Mrs. Benwell, after J. Hoppner, R.A., by W. Ward

91 Guardian Angels, after Reynolds—*photograph*

92 Miss Greenway, after Sir J. Reynolds, by J. Watson—*first state*

93 Mrs. Payne Gallwey and Child, after ditto, by J. R. Smith—*first state*

94 Hon. Mrs. Stanhope, after ditto, by ditto—*first state*

THE PROPERTY OF A LADY.

95 Winefreda; and The Companion, after Bunbury, by C. Knight; &c. 3

96 Love and Hope; and Love and Jealousy, after ditto, by ditto; and Love and Honour, by Bartolozzi 3

97 Fille de Montmelian, after ditto, by Knight; and The Milk-Girl, after Northcote, by Gaugain 2

98 Queen Margaret and the Robber, after Kauffman, by Bartolozzi; Nymphs Sacrificing, after Cipriani—*in red*; &c. 3

99 Visit to Apelles, after A. Kauffman, by Bartolozzi—*in red*; &c. 2

100 Instruction Paternelle, after E. Crewe, by C. W. White; and A Lady and Child—*coloured* 2

101 The Little Farmer; The Shepherd; &c., after Boucher, by Duflos 5

102 Milk Below Maids; and Primroses, after Wheatley, by Schiavonetti 2

103 Francis Bartolozzi, after Violet, by Bouilliard

104 Mdlle. Clermont, by J. R. Smith

105 Phœbe Hoppner, after J. Hoppner, R.A., by J. R. Smith

105A Nymphs Bathing; and the Companion, after Cipriani, by Bartolozzi—*printed in red*; Tickets; &c. 10

Coloured.

106 Damon and Musidora, after Kauffman, by Bartolozzi ; and The Haymaker, after Lawranson, by Tomkins

107 Music, after Rosalba, by Sentzenich

108 Lady Hamilton as a Bacchante, after Sir J. Reynolds, by J. R. Smith

109 Children with Bird-Cage ; and Children with Dog, by Tomkins 2

110 Subjects from the "Vicar of Wakefield," after Stothard, by Ogborne and Strutt 2

The Property of A LADY OF RANK, deceased.

111 Race-horses and jockeys, after J. Seymour—*a set of four* 4

112 A St. James and St. Giles Beauty, after Benwell ; and Interiors, after Ansell, by Scott 4

113 Pomona and Ceres, after Cipriani—*in red*

114 The Prince of Wales ; and Mrs. Tickell, after Cosway 2

115 Mrs. Fitzherbert ; and Mrs. Duff, after ditto 2

116 Louis XVI. by Bartoloneu ; Mrs. Cosway ; and Mrs. Damer 3

117 Harmony ; and Design, after A. Kauffman, by Bartolozzi 2

118 Empress Marie Louise, after Prudhon—*in colours*

119 The Soliloquy, by W. Ward—*printed in colours*

120 Count Kinsky on horseback—*coloured lithograph*

121 Portrait of W. Stirling Craufurd Esq., on horseback

122 The Baron's Charger, after Herring—*artist's proof*

123 Little Foxes, after S. J. Carter—*ditto*

124 Breaking Cover; and The Death of the Fox, after S. Gilpin, by J. Scott 2

125 Harmony; and The Companion, after Boilly 2

126 The Death of Wolfe, after B. West, by Woollett; &c. 5

127 The Death of Douglas, after E. Landseer

128 Breakfast Time, after M. E. Edwards, by J. B. Pratt—*artist's proof*

129 Yes, after Sir J. E. Millais, R.A., by S. Cousins, R.A.—*artist's proof*

130 Yes or No, after ditto—*proof before letters*

131 Portrait of Mr. George Payne

132 The Last Scene in the Life of Montrose, after E. M. Ward, R.A.

133 The Poor Man's Friend, after T. Faed, R.A., by W. H. Simmons —*artist's proof*

134 The Railway Station, after W. P. Frith, by F. Hall—*artist's proof*

135 The Melton Hunt, after Sir F. Grant; and A Meet, after ditto 2

136 Helen on the Walls of Troy, after Sir F. Leighton—*artist's proof*

137 Shooting, after R. Ansdell, R.A.—*artist's proofs, a set of six* 6

138 The Combat; and The Companion, after ditto—*proofs* 2

139 The Duchess of Devonshire, after Gainsborough, by T. G. Appleton—*artist's proof*

140 The Wounded Hound, after Ansdell, by W. T. Davey—*artist's proof*

PHOTOGRAPHS.

141 The Roman Forum ; and three others 4

142 Views in Florence ; &c. 4

143 After Raffaelle ; &c. 9

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144 The Landseer Etchings : a set of sixteen etchings, by Sir E. Landseer 16

145 Views of the City of Lucknow, with descriptive notice, by Lieut-Col. Dodgson—1860

146 The Sculpture Gallery, after L. Alma Tadema, R.A., by A. Blanchard—*artist's proof*

147 A Bacchante, after ditto, by ditto—*artist's proof*

148 Baying the Stag, after Landseer, by C. G. Lewis—*artist's proof*

149 Return from Hawking, after Landseer, by Cousins; and The Morning of the Chase, after F. Tayler 2

150 Man Proposes, after Sir E. Landseer, R.A., by T. Landseer, A.R.A.—*artist's proof, signed by the painter and engraver*

THE PROPERTY OF A LADY.

151 The Monarch of the Glen, after Sir E. Landseer, by T. Landseer, A.R.A.—*artist's proof, signed by the painter and the engraver*

The following are the Property of A GENTLEMAN.

152 The Banished Lord, after Sir J. Reynolds, by J. R. Smith—*first state*

153 The Poacher Detected, after W. Kidd, by T. Lupton—*remarque proof*

154 A Court of Arbitration, after Weekes, by C. A. Tomkins

155 Nana, after Zucherowski, by R. Josey—*artist's proof, signed*

156 Sark, after E. Douglas, by Alais—*artist's proof*

157 The Fight for the Standard, after R. Ansdell, R.A., by H. T. Ryall—*artist's proof*

158 Storm in the Highlands, after Rosa Bonheur, by J. B. Pratt—*artist's proof, signed*

159 Salisbury Cathedral, after Constable, by D. Lucas—*trial proof*

160 The Same—*engraver's proof*

161 The Wounded Hound, after Ansdell, by Davey—*etching, unframed*

162 The copper plate of "The Church of St. Michael, Quimper, Brittany

AFTER SIR E. LANDSEER.

163 Peace and War, by T. L. Atkinson—*proof before letters, unframed*

164 Well-bred Sitters, by W. H. Simmons—*artist's proof, ditto*

165 Braemar, by T. Landseer, A.R.A.

166 The Return from Hawking, by S. Cousins, R.A.

167 Beauty's Bath, by S. Cousins, R.A.—*proof before letters*

18½

168 'There's Life in the Old Dog Yet,' by H. T. Ryall—*artist's proof*

Exhibited at the Paris Exhibition, 1855. (*See back*)

169 Jack in Office, by B. P. Gibbon—*open letter proof*

170 The Same

171 The Larder Invaded, by T. Landseer, A.R.A.—*artist's proof*

172 Horses at the Fountain, by J. H. Watt—*proof before all letters*

173 Trim, after ditto, by J. B. Pratt—*artist's proof*

174 The Honeymoon, by ditto—*proof before letters*

175 A Midsummer Night's Dream, after Sir E. Landseer, by S. Cousins, R.A.—*artist's proof*

176 The Otter Hunt, by C. G. Lewis—*ditto*

177 The Same—*ditto, signed by the engraver*

178 The Cover Hack, by C. G. Lewis—*proof before letters*

179 The Shoeing, by C. G. Lewis—*artist's proof*

180 The Same—*artist's proof, signed by the engraver*

181 Hunters at Grass, by C. G. Lewis—*second state*

182 The Stag at Bay, by T. Landseer, A.R.A.—*ditto*

End of First Day's Sale.

Second Day's Sale.

On TUESDAY, JULY 23, 1895,

AT ONE O'CLOCK PRECISELY.

The following are the Property of A LADY, and were collected towards the beginning of the present century, by A NOBLEMAN, deceased.

In the Folio.

ANONYMOUS GERMAN (The Master, 1466).

201 The Visitation

BARTOLOZZI.

202 The Four Seasons, after Wheatley and Westall 4

203 The Affectionate Brothers, after Reynolds—*proof*

204 A Bacchante, after Cipriani; Benefit Tickets; &c. 9

205 The Fair Alsatian, after Angelica Kauffman; A Villager; &c.—*some proofs* 5

206 Music, History, &c., after Cipriani and others 8

207 The Guardian Angels; Silence; &c.—*proofs* 6

208 Religion, after A. Kauffman; Hope; and others, after Cipriani—*proofs* 4

209 Lord Ashburton, after Reynolds—*first proof*; &c. 3

210 Venus and Cupids, after Cipriani; Bacchanalian Boys; &c.—*some proofs* 4

211 Clytie, after A. Carracci; Cupid, after Correggio; &c. 7

F. VON BOCHOLT.

212 St. Anthony (B. 32)

C. VAN DALEN.

213 The Portraits of Aretino, Giorgione, Boccaccio and Sebastian del Piombo—*proofs* 4

A. DESNOYERS.

214 La Vierge aux Rochers; and La Belle Jardinière, after Leonardo da Vinci and Raffaelle 2

A. DURER.

215 Subjects from the Apocalypse—copies, after Durer, &c.

216 The Passion of Our Lord (B. 3–18); and one copy—*mostly fine* 17

217 Another set—*equally fine* 16

218 Two Angels, with the Sudarium; &c. (B. 25 and 26) 2

219 The Prodigal Son (B. 28)—*fine*

220 The Virgin, with long hair (B. 30)—*fine*

221 The Virgin, with short hair (B. 33)—*fine*

222 Another Impression

223 The Virgin crowned by an Angel (B. 37)

224 Another Impression

225 The Virgin, with the Infant Saviour in swaddling clothes (B. 38)

226 The Virgin, crowned by two Angels (B. 39): two impressions, and a copy 3

227 The Virgin, seated by a wall (B. 40); and two copies 3

228 St. Christopher (B. 51 and 52)—*fine* 2

229 Other Impressions of the Same 2

230 St. George, on foot and on horseback (B. 53 and 54)—*fine* 2

231 St. Sebastian (B. 55 and 56) 2

232 St. Hubert (B. 57)

233 St. Anthony (B. 58); Justice (79) 2

234 St. Jerome—*the etching, on an iron plate* (B. 59)

235 St. Jerome in his Cell (B. 60)

236 Melancholy (B. 74)

237 The Little Fortune (B. 78); The Standard Bearer (B. 87) 2

238 Justice (B. 79): two impressions 2

239 The Lady on Horseback (B. 82)—*fine*; The Peasant and his Wife (B. 83) 2

240 The Hostess and the Cook (B. 84)—*fine*

241 The Oriental and his Wife (B. 85)—*very fine*

242 The Three Peasants (B. 86)—*very fine*; The Warriors (88) 2

243 The Dance (90): two impressions 2

244 Les Offres d'Amour (B. 93)

245 The Lady and Gentleman Walking (B. 94)

246 The Great Horse (B. 97)

247 The Knight and Death (B. 98)

248 The Elector Albert (B. 102)—*very fine*

249 Another Impression; and The Profile (103) 2

250 Bilibald Pirkheimer (106)—*very fine*

251 Ulrich Varnbuler (B. 155); and A. Durer (156) 2

A. GLOCKENTON.

252 Christ Entering Jerusalem (B. vol. 6, p. 345)—*very fine*

253 Christ Crowned with Thorns (B. vol. 6, p. 347); and The Descent into Limbo (P. 348) 2

HOUBRAKEN.

254 Sir Walter Raleigh—*proof*

LUCAS VAN LEYDEN.

255 The History of Joseph (B. 19, 21, 22 and 23) 4

256 David Playing before Saul (B. 27)—*very fine*

257 Mahomet and the Monk Sergius (B. 126)

258 The Surgeon (B. 156, &c.) 3

LITTLE MASTERS.

259 Historical and Mythological Subjects, by Aldegraver, G. Pencz, H. S. Beham, &c. 38

260 Biblical Subjects, by H. S. Beham, &c. 24

261 A Similar Lot 25

ISRAEL VAN MECKEN.

262 Christ Disputing in the Temple (B. 39)

R. MORGHEN.

263 The Madonna della Seggiola—*proof*

W. PETHER.

264 A Man in Armour, after Rembrandt—*proof*

265 The Lord of the Vineyard, after Rembrandt—*proof* 2

J. ULRICH PILGRIM.

266 Alcon of Crete Slaying the Serpent (B. 9)—*fine*

PAUL POTTER.

267 The Cowherd (B. 14); and The Three Cows in Repose, by Berghem (B. 3) 2

MARC ANTONIO RAIMONDI.

268 The Last Supper (B. 24)

269 La Vierge au bras Couvert (B. 35)—*very fine*

270 Parnassus (B. 247)—*fine*

REMBRANDT.

271 Rembrandt—in an oval (W. 23)—*fine*

272 Rembrandt, with short curly hair (W. 26)

273 Abraham Sending away Hagar (W. 37)—*fine*

274 The Sacrifice of Abraham (W. 39)

275 Joseph Recounting His Dreams (W. 41)—*second state*

276 The Angel Appearing to the Shepherds (W. 49)—*fine*

277 Christ Healing the Sick (W. 78); and A Copy 2

278 Ecce Homo (W. 82)—*fine*

279 The Deposition (W. 84)—*fine, before the address*

280 The Pancake Woman (W. 128)

281 The Charlatan (W. 132); &c. 3

282 Peasants Travelling (W. 134); &c. 3

283 Two Beggars Coming from Behind a Bank (W. 162 and No. 170)

284 The Beggars at the Door of a House (W. 173)—*fine*

285 The Three Trees (W. 209)

286 A Landscape, with a cottage and a barn (W. 222)

287 Another Impression

288 A Landscape, with a mill sail (W. 223)

289 Another Impression

290 The Gold-Weigher's Field (W. 231)

291 A Man in an Arbour (W. 258)

292 An Old Man, lifting his hand to his cap (W. 260); and An Impression of the Finished Plate 2

293 An Old Man, with a long beard (W. 261)

294 An Old Man, with a large white beard (W. 264)

295 A Man, with a short beard (W. 265)

296 Janus Silvius (W. 268)

297 A Young Man Musing (W. 270)

298 Renier Ansloo (W. 273)

299 Abraham Franz (W. 275)

300 Young Haaring (W. 277)

301 Ephraim Bonus (W. 280)

302 The Gold-Weigher (283)

303 The Little Coppenol (W. 284)

304 Bust of a Man, in a cap (W. 304)

305 An Old Man, with a large white beard (W. 310)

306 A Man, with a broad-brimmed hat (W. 312); and A Bust of a Woman (W. 352)

307 A Man, in a rich velvet cap (W. 314)

308 A Young Woman Reading (W. 341)

309 An Old Woman Sleeping (W. 345)

310 A Bust of an Old Woman (W. 348); and A Woman, with a basket (W. 350) 2

311 Rembrandt's Wife, and five other heads (W. 359); Three Women, one asleep (W. 362) 2

W. SHARP.

312 The Holy Family, after Reynolds; The Blind Fiddler, after Wilkie, by Burnet

MARTIN SCHOEN.

313 The Nativity (B. 4)—*very fine*

314 Our Lord before Caiaphas (B. 11)

315 Christ Bearing His Cross (B. 21)—*fine*

316 The Virgin of the Annunciation (B. 2)—*very fine*

W. WARD.

317 Reaping; and The Gleaners

WIERIX.

318 Biblical and other Sacred Subjects 61

WILLE.

319 Charles Edward Stuart Le Blanc, 148, &c.

M. ZASINGER.

320 St. Catherine (B. 11)

321 The Embrace (B. 15)—*very fine*

ANOTHER PROPERTY.

322 English and Foreign Portraits: Bishop Pearson, Gresham, Johnson, &c. 29

323 Portraits of English Composers, including Shield, Boyce, Callcott, &c. 12

324 Charles II., after R. Nason, by Chantry, with the lines "The Second Charles, Heire of Ye Royall Martyr," &c.; and a curious Dutch Print, referring to the Rebellion of 1745

325 Portraits, by Drevet and Edelinck 3

326 Faithorne: Archbishop Laud—the small oval plate; Sir James and Lady Harington—*all fine and rare* 3

327 G. Glover: Charles I. w.l. with the Prince of Wales, with the lines "Gaze on Fond World, &c."—*rare*

328 Hollar: Charles I.—the oval portrait with the inscription "Charles by the Grace of God, &c."; and the Same Personage in a large hat, with a view of Westminster and Whitehall—*fine* 2

329 Hollar: Two Portraits of Henrietta Maria—*fine* 2

330 Archbishop Laud, after Van Dyck, by Loggan—*rare*

331 The Marquis of Montrose, by A. Matham—*very rare*

332 The Marlborough Family, after Reynolds, by Charles Turner —*very fine proof of the large engraving, framed*

333 The Rev. John Owen, by Vertue—*fine proof, before the Latin lines*

334 Waltner: Romeo and Juliet, after Dicksee—*artist's proof on vellum*

335 R. White: The Lord Chief Justice Wright—*fine*

336 R. Williams: Sir Edward Littleton, after Van Dyck—*fine and rare*

A DIFFERENT PROPERTY.

ENGRAVINGS AFTER THE OLD MASTERS.

In the Folio.

337 The Triumph of Vespasian, after J. Romano, by Girardet—*proof before letters*

338 Ezekiel, after Raphael, by Longhi—*proof before letters*

339 Vierge au Benediction, after Longhi—*ditto*

340 Vierge au Rochers, after L. da Vinci—*ditto*

341 Education of Achilles, after Regnault, by Bervic—*ditto*

342 Virgin and Child, after Raphael, by Bindi; and David, after Guercino, by Garavaglia—*proof* 2

343 The Visitation, after Raphael, by Desnoyers—*proof*

344 La Belle Jardinière, after Raphael, by Desnoyers—*proof*

345 St. Michael, after Raphael, by Chattilon—*India proof before letters*

346 Immaculate Conception, after Murillo, by Bridoux—*proof before letters*

347 Virgin and Child, and St. John, after Guido, by Grandolfi—*proof before letters*

348 Triumph of Galatea, after Raphael, by Richomme—*fine*

349 Adam and Eve, after Raphael, by Richomme—*proof*

350 Rape of Dejanira, after Guido, by Bervic—*proof before letters*

351 St. Cecilia, after Domenichino, by Lignon—*proof*

352 Vierge à Maison d'Orleans, after Raphael, by Forster—*early state*

353 Vierge de la Maison d'Albe, after Raphael, by Desnoyers—*proof*

354 Holy Family, after Raphael, by Hess—*proof before letters*

355 Virgin and Child, and St. John, after Raphael, by Toschi—*remarque proof*

356 Vierge de la Lorette, after Raphael, by Richomme—*proof before letters*

357 Agony in the Garden, after C. Dolci, by Felsing—*proof before letters*

358 Magdalen Washing Christ's Feet, after P. Veronese, by Scotto—*proof before letters*

359 Assumption of the Virgin, after Titian, by Schiavoni—*fine*

360 Woman taken in Adultery, after Titian, by Anderloni—*proof*

361 Moses at the Well, after Poussin, by Anderloni—*proof*

362 Marriage of the Virgin, after Raphael, by Longhi—*proof with verses*

363 Isaac and Rebecca, by Garavaglia—*before all letters*

364 Madonna di San Sisto, after Raphael, by F. Muller—*fine, before the retouch*

365 Communion of St. Jerome, after Domenichino, by Tardieu—*proof before letters*

366 Bath of Leda, after Correggio, by Porporati

367 Pope Leo X., after Raphael, by Lignon—*proof before letters*

368 Faith and Charity, after Raphael, by Desnoyers—*fine* 2

369 Vierge au Palmiers, after Raphael—*before all letters*

370 La Spasimo, after Raphael, by Toschi—*proof*

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371 Repose in Egypt, after N. Poussin—*proof*

372 Jurisprudence, after Raphael—*proof before letters*

373 Apollo and the Muses, after Albano—*before all letters*

374 Poetry, Theology and Justice, after Raphael—*proof before letters*

375 Parce Somnum Rumpere, after Titian—*proof*

376 The Same—*India proof*

377 Sappho, after C. Dolci—*proof with arms*

378 Christ in the Garden, after Baroccio—*proof*

379 The Same—*proof with white stick*

380 Duc de Moncada, after Vandyke—*proof*

381 Magdalen, with alabaster box, after C. Dolci

382 Magdalen in the Desert, after Murillo—*proof before letters*

383 Magdalen in the Desert, after Murillo—*before all letters*

384 Madonna della Sadia, after Raphael—*proof*

385 The Transfiguration, after Raphael—*a reverse of the proof state*

386 The Transfiguration, after ditto—*proof*

387 The Last Supper, after L. da Vinci—*very fine*

388 The Last Supper, after ditto—*proof*

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